

This guy was quite insistent with us years ago that he was the first

<http://www.experimentaltvcenter.org/ture-sjolander-and-bror-wikstrom-raster-scan-device>

I think Paik often served as a popularizer and promoter (PT Barnamesque) of a device/tool rather than a real inventor. He also depended a lot on the knowledge of others to create a device.

A History of Video Art Chris Meigh-Andrews

“*A History of Video Art* is a revised and expanded edition of the 2006 original, which extends the scope of the first edition, incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists’ video from the mid 1990s up to the present day. In addition, the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists’ video.

Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years, *A History of Video Art* orients video art in the wider art historical context, with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post-modernist concerns of the 1980s and early 1990s. The new edition also explores the implications of the internationalisation of artists’ video in the period leading up to the new millennium and its concerns and preoccupations including post-colonialism, the post-medium condition and the impact and influence of the internet.”

http://www.amazon.com/History-Video-Art-Chris-Meigh-Andrews-ebook/dp/B00G99N4BI/ref=tmm_kin_title_0?encoding=UTF8&sr=&qid=#reader_B00G99N4BI

Mentions Ture Sjolander’s early raster device and the fact that Paik was in Stockholm in 1966 and had or could have seen it...

“TURE SJOLANDER AND MONUMENT

In September 1966 Swedish artists Ture Sjolander (1937-, Sweden) and Bror Wikstrom broadcast Time, a 30-minute transmission of electronically manipulated paintings on National Swedish Television. Sjolander and Wikstrom had worked with TV broadcast engineer Bengt Modin to construct a temporary video image synthesizer which was used to distort and transform video line-scan rasters by applying tones from waveform generators. The basic process involved applying electronic distortions during the process of transfer of photographic transparencies and film clips. According to Modin they introduced the electronic transformations using two approaches. The geometric distortion of the scanning raster of the video signal by feeding various waveforms to the scanning coil, and video distortion by the application of various electronic filters to the luminance signal.

Sjolander had begun working with broadcast television with the production of his first multimedia experiment *The Role of Photography*, commissioned by the National Swedish Television in 1964, which was broadcast the following year. With the broadcasting of *Time*, his second project for Swedish television, Sjolander was well aware of the significance of his work and importance of the artistic statement he was making:

Time is the very first video art work televised at that point in time for the reason to produce an historical record as well as an evidence of original visual free art, made with the electronic medium - manipulation of the electronic signal - and exhibited/installed through the television, televised.

In 1967, Sjolander teamed up with Lars Weck and, using a similar technological process, produced *Monument*, a programme of electronically manipulated monochrome images of famous people and cultural icons including the Mona Lisa, Charlie Chaplin, the Beatles, Adolf Hitler and Pablo Picasso. (Separate text of this work as below)

This programme was broadcast to a potential audience of over 150 million people in France, Italy Sweden, Germany and Switzerland in 1968, as well later in the USA. Subsequently, Sjolander produced *A Space in the Brain* (1969) based on images provided by NASA, extending his pioneering electronic imaging television work to include the manipulation and distortion of colour video imagery. *A Space in the Brain* was an attempt to deal with notions of space, both the inner world of the brain and the new televisual space created by electronic imaging.

Sjolander, originally a painter and photographer, had become increasingly dissatisfied with conventional representation as a language of communication and began experimenting with the manipulation of photographic images using graphic and chemical means. For Sjolander, broadcast television represented truly contemporary communication medium that should be adopted as soon as possible by artists - a fluid transformation and constant stream of ideas within the reach of millions.

The televised electronic images Sjolander and his collaborators produced with *Time*, *Monument* and *A Space in the Brain* were further extended via other means. The television system was exploited as a generator of imagery for further distribution processes including silkscreen printing, posters, record covers, books and paintings that were widely distributed and reproduced, although ironically signed and numbered as if in limited editions.

It seems likely that these pioneering broadcast experiments were influential on the subsequent work of Nam June Paik and others. According to Ture Sjolander, Paik visited Stockholm in the summer of 1966 and was shown still images from *Time* while on a visit to the Elektron Musik Studion (EMS). Additionally, Sjolander is in possession of a copy of a letter dated 12 March 1974 from Sherman Price of Rutt Electrophysics in New York, acknowledging the significance of *Monument* to the history of 'video animation', and requesting detailed information about the circuitry employed to obtain the manipulated imagery. In reply, Bengt Modin, the engineer who had worked with Sjolander, provided Price with a circuit diagram and an explanation of their technical approach to the project, claiming he 'no longer knew the whereabouts of the artists involved'."

- Chris Meigh-Andrews